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Elena Vaiani, *The Antichità Diverse* Album (Paper Museum of Cassiano dal Pozzo: Series A – Antiquities and architecture, Part 5), London, Royal Collection Trust in association with Harvey Miller Publishers, 2016. viii+536 pp., 261 colour ill. €130. ISBN: 978-1-905375-75-2

The present publication marks another significant milestone on the journey towards the Royal Collection Trust's (and ultimately Cassiano dal Pozzo's) ambition to make as much as possible of the Paper Museum widely accessible to scholars. The Paper Museum was begun by Cassiano (1588-1657) in the 1620s in Rome, and continued by his brother, Carlo Antonio (1606-89) to create a 'museo cartaceo' of the most interesting objects across a vast field of knowledge, to complement their huge library of printed books on which covered an even greater range of subjects. In 1703, the Paper Museum were sold to Pope Clement XI, from whom it passed to Cardinal Alessandro Albani. During his ownership, parts were re-ordered, and some integrated with his own collection of drawings and prints, amounting to some 200 volumes. In 1762, the Scottish architect, James Adam, acted as agent, in the sale of the collection to George III, which is how the bulk of the drawings ended up in the Print Room of the Royal Library Windsor Castle, although the most handsome architectural volumes were siphoned off by Adam, and other drawings were discarded from the Royal Collection, and are now scattered in public and private collections worldwide. Publication of catalogues raisonnées began in 1996 in two series: 'A,' on Antiquities and Architecture, with thirteen volumes published so far and five to come; 'B' on Natural History, eleven published and two to come. A third series, 'C' was added later, to catalogue prints, as it became evident that far more volumes and individual sheets in the British Library could be linked with the Paper Museum than hitherto realised. They will add six more volumes of the catalogue, making 37 or so in total, a colossal achievement of painstaking scholarship. A strength of the project is that, while specialists are commissioned to catalogue particular subjects, such as architecture or fungi, the two original series editors, Amanda Claridge for 'A' and David Freedberg for 'B', collaborate closely with them to ensure the role of the individual drawings and albums within the Paper Museum as a whole is fully understood. They have consequently built up an unrivalled acquaintance with the collections as a whole, noting differences in hands, framing, lettering and numbering systems

In the case of the present album, entitled *Antichità Diverse*, Claridge is primarily responsible for the 40+ page essay discussing its every aspect, while Vaiani aided by Claridge is responsible for the 176 entries on the drawing sheets, some of which contain up to sixteen individual drawn objects. As the title proclaims, the fascinating contents are antique subjects of all shapes and sizes from tiny statuettes, to musical instruments, elements of antique dress, weights and measures, lamps, writing implements, etc. The variety is at first sight bewildering but the authors recognise that the subject order broadly conforms to the synopsis published by Carlo Dati, of the subject matter of 23 Paper Museum volumes, following a Varronian classification of the ancient world into *res divinae* and *humanae*.

It is one of a handful of Paper Museum volumes to retain its original binding from the 1650s, whose contents remain relatively undisturbed but even here, fifteen sheets, recorded in an inventory of 1655, remain untraced. The drawings, apart from the final sheet, were all commissioned for the Paper Museum. Whereas Anthony Blunt assigned them all to Pietro Testa, now only one remains attributed to him, with two accomplished hands identifiable for most of the rest, the '*Antichità Diverse* Hand' chiefly responsible for drawings real

objects from life, and the 'Codex Ursinianus Copyist', who appears in several volumes, largely copying drawings from Fulvio Orsini's Codex Vat. Lat. 3439. Many of the contents of the latter were in turn taken from drawings of Pirro Ligorio in the manuscripts Ligorio sold to Alessandro Farnese in 1567. It was these and the 18-volume manuscript encyclopaedia that Ligorio compiled from 1568, which Cassiano said was his intention to emulate in the Paper Museum. Vaiani's entries here cross-refer to Ligorio's originals and now thanks to the *Edizione nazionale delle opere di Pirro Ligorio*, these too are being published, achieving another of Cassiano's ambitions, and making comparisons at last simple. Vaiani and Claridge are to be congratulated.

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